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Hollywood studio Magazine

ON THE COVER

U.S. Postal authorities have honored David Wark Griffith pioneer movie producer with this new commemorative stamp. He is one of the few including Walt Disney in the Industry to have his memory perpetuated in this manner.

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Telephone (213) 789-9858 or 789-9851.

THE MARQUEE

Bi-Monthly Newsletter of The Bijou Society — Association for Film Hobbyists and Movie Historians

Hollywood to Host Cinecon 11 Labor Day Weekend

Film Buffs to Meet at Site of First Academy Awards Ceremony

"CINECON 11" means Cinephile's Convention and the Hollywood Roosevelt Hotel will play host to this annual film buffs' spectacular over the 1975 Labor Day weekend. Members of the Society for Cinephiles from throughout America will participate.

Highlight of the event will be a special tribute to Eleanor Powell, star of many MGM musicals, for her contributions to the screen. Miss Powell will share the spotlight with many other film personalities who have added their talents to American film history.

Marty Kearns, Los Angeles Cinephile, is chairman for CINECON 11 and his convention committee has prepared a jam-packed schedule of fun and activities for participants. Film sales and rental companies and movie memorabilia dealers will have thousands of nostalgic items on sale at their booths.

Outstanding silent and early sound films will be screened constantly during CINECON 11 in special theater rooms. A schedule of meetings, parties and dinners is also planned.

Participation is open to any member of the Society of Cinephiles, the nation's film buff association for fans of the silent era. And joining is easy. A check for \$3.00 (to Mr. Bill Mooney, 2835 N. 61st Place, Scottsdale, Arizona 85257) will bring you a membership card.

The scene for the '75 event is the historic Hollywood Roosevelt Hotel . . . in the heart of tinsel town across from Grauman's Chinese Theater. All readers of STUDIO are invited to attend. More information can be obtained from Mr. Kearns at 3109 Berkley Circle, Los Angeles, CA 90026. If you're a film buff, CINECON 11 is something you simply shouldn't miss!



THE BIJOU SOCIETY OPENS ITS DOORS TO FANS OF THE 'TALKIES'

We're proud to unveil THE BIJOU SOCIETY — the new national organization for film buffs and historians whose interests center on the sound era of motion pictures.

Details on member benefits appear elsewhere, but we think it important to tell you how The Society is to function.

Your new organization was founded by Randy Neil, longstanding film hobbyist, whose concept for The Society is broad in scope. Rather than serve the exclusive interests of filmmakers and technicians, The Bijou Society will offer a sharing ground for the serious movie fan and film historian. Our association is a non-profit entity that is governed by a Board of Trustees comprised of people just like you.

As you read this first newsletter, The Society is beginning a promotional

campaign to announce our functions and benefits to film fans around the world.

Everything done to serve you can only happen through your membership and support. Do renew your subscription to STUDIO right now so you can immediately be registered as a member. And for a few extra dollars you can receive a beautiful green, white and blue "BIJOU SOCIETY" embroidered emblem patch . . . and your binder to hold your pages of THE FILM BUFF'S HANDBOOK. Each dollar will build The Society more for you!

If you would like more information, do write to our address below. And if you've got an idea or helpful comment, we're anxious to hear any suggestion you may have.

FILL OUT THE COUPON BELOW AND GET THE BIJOU SOCIETY HELPING YOU RIGHT AWAY!

FRONT ROW CENTER

By Randy Neil

Executive Secretary

THE BIJOU SOCIETY

FIRST — — all subscribers to STUDIO will, upon renewal of their subscriptions, automatically become Society members. Simultaneously, any film buff joining The Society will find an issue of STUDIO in his mailbox every month!

SECOND — — Ranging from THE BIJOU SOCIETY BOOK AWARD to Member Study Chapters and a broad Research Service, our organization will be an active contributor to your hobby. News of the functions and progress will appear regularly in these pages.

THIRD — — Beginning with this July issue, STUDIO will feature beautiful "pull-out" installments of THE FILM BUFF'S HANDBOOK, your new complete guide to our hobby. (YOU MAY PURCHASE A BEAUTIFUL BLUE EMBOSSED BINDER TO HOLD YOUR HANDBOOK PAGES MERELY BY SENDING \$4.95 TO OUR NATIONAL OFFICE.)

FOURTH — — Coverage of all forms of film buff activities will be enlarged and enhanced . . . AND MOST IMPORTANTLY, WE INVITE YOU, PERSONALLY, TO CONTRIBUTE YOUR NEWS, IDEAS, COMMENTS AND LETTERS. STUDIO will be your voice. FIFTH — — All members/subscribers will each receive one free classified ad in STUDIO. What do you need, what are you selling? Tell it here!

So if filmdom's era of "the talkies" (from ca. 1927 on) interests you, keep in touch by maintaining your membership/subscription in The Bijou Society and STUDIO Magazine!

SEND THIS COUPON AND CHECK TO:



Mr. Randy L. Neil, Exec. Secretary
7800 Conser Place, Shawnee-Mission, Kansas 66204

I would like to be enrolled as a member of THE BIJOU SOCIETY right away!
(check one or more:)

- ☐ I have renewed my subscription to STUDIO within the past 90 days. Please send me my membership card with no additional charge.
- ☐ Enclosed is \$8.50 (\$10.50 foreign countries). Please enroll me as a member. (Includes STUDIO subscription.)
- ☐ Enclosed is an additional \$4.95. Please also send the binder for the FILM BUFF'S HANDBOOK.
- ☐ Enclosed is an additional \$1.00. Please send me my beautiful blue/green embroidered emblem patch.

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THE FILM BUFF'S HANDBOOK

BY RANDY L. NEIL
EXECUTIVE SECRETARY
THE BIJOU SOCIETY
SECTION I

WHICH DIRECTION WILL YOU TAKE?

Discussing The Many Pursuits
Of The Hobby

HOLLYWOOD STUDIO MAGAZINE is pleased to present the first installment of THE FILM BUFF'S HANDBOOK . . . which, when completed, will serve as a comprehensive, handy guide for the film nostalgia hobbyist. Future sections will appear in these pages every three months.

It is important to note that this HANDBOOK is one of the services of THE BIJOU SOCIETY . . . and as with this magazine, it is included with your membership in this organization. Readers are sincerely invited to offer their suggestions and contributions.

Each section of the HANDBOOK may be pulled out and retained in your own blue embossed binder. See information included in this issue for details.

Until the past decade, the art of the motion picture was considered more of either a business or a pastime . . . rather than a hobby. Thousands of actors, artists, technicians and businesspeople produced films (mostly for profit . . . or at least they certainly intended it that way) while millions of fans (serious and not-so-serious) supported the operation by building moviegoing into a worldwide form of recreation.

A few of these people—on both sides of the fence—managed to assemble collections of films (legally or extra-legally), movie posters, souvenir items as remembrances of this great art/business/pastime born in the twentieth century. True, a few of these individuals may have considered such activities as a hobby. But since, in this book, we are concerned with the burgeoning development of film buffdom among, perhaps, millions—it is significant to note that the hobby only came into its own recently.

Other sections of THE FILM BUFF'S HANDBOOK will be concerned with why and how the hobby has stormed onto the scene—**here** we are mainly concerned with how **you** can become involved in it.

Talking with most film buffs; we find that the majority of them just happened to stumble into the pastime by accident. One person may have happened upon some old lobby cards in an antique shop—another accidentally found a Blackhawk Films catalog on a friend's coffee table—while still another may even have visited Hollywood and, while walking down Hollywood Boulevard, came upon Larry Edmunds Cinema Bookshop.

Well, no matter how you bumped into the film hobby, it is possible that you have something very much in common with many others: **YOU ARE BASICALLY AT A LOSS AS TO HOW TO PURSUE THE HOBBY; THE DIRECTION YOU WILL TAKE.**

WHAT FILM NOSTALGIA CAN DO FOR YOU . . . AND OTHERS

A guy once asked the writer; "Well, I see you've assembled a collection of Super Eight films and quite a few bits and pieces of nostalgia. Sure, you can enjoy all of this, but what more can be done with it?"

"Oh . . . lots and lots and lots!" And then we elaborated. We'll do it again for you here:

COMMUNITY SERVICE. Call up a hospital and ask to talk to someone in the children's section. Would their patients like to spend an evening with you while you show a bunch of your Disney cartoons . . . all for free and for the enjoyment of the kids? Darned right! But you can take this many steps further. Senior citizens' apartment complexes . . . Boy Scout troops . . . schools for the deaf with Chaplin silent flicks . . . on and on. This hobby is one you can share . . . and share **broadly**.

TEACH. Whether you are qualified enough to become a high school or college faculty member or not—you may find yourself very welcome if you offer to teach a credit or non-credit course on some aspect of film history. You'd be wonderfully surprised to find out how many 17-year old youngsters are vitally interested in why Irving Thalberg broke away from Louis B. Mayer . . . and what he did after that. In some cases you may even find that you can be paid for doing such a thing—but then, don't expect it—it'll be just a side benefit (which can, of course, help you finance the building of your film collection!).

OPEN A THEATER. In cities across America, teeny tiny theaters are springing up. For instance, in Kansas City, they have a new "Bijou" Theater which specializes in showing old flicks from the pre-sound and early sound era. The place only seats about 100 people . . . but it is profitable and quite a pastime for the owner. And when you have a paying audience, many films usually available **only** for theatrical use will be offered for your use. You'll see stuff you couldn't see if you only rent or buy films for home use only.

ENTERTAIN FRIENDS. The writer has an annual movie party for his friends . . . and there we share excerpts from our film collection . . . plus all the nostalgia souvenir items we've collected in the past year. The evening is replete with a nostalgia quiz contest with an old movie poster going as the prize for the most right answers. It's also an excellent way to convert your friends to your hobby—and after all, the more people you know in the hobby the more you'll be

able to share and expand your collections.

A FILM RETROSPECTIVE. Using the various sources available to you, it might prove to be a wonderful idea to assemble a grouping of films on a specific subject (genre, star, studio, era, etc.) and offer them in a "Retrospective Series" at a local theater or school. There are, of course, various restrictions you would have to observe if you show films publicly (for admission charge or not), but they can easily be handled for such a project. In some cities; retros have been held where old-time stars, directors, technicians actually attend and offer a running commentary for the audience. Raoul Walsh and Bette Davis have wowed recent audiences in various parts of the country at these events. The film retro is especially important as we, along with countless other buffs, believe it vital that today's youth become familiar with moviedom's history.



The subject of many film retrospectives is the legendary Humphrey Bogart . . . shown here in 1954 admiring a painting done by his mother (for which Bogart, himself, modeled!).

INVOLVE YOUR FAMILY. Few people actually dislike movies . . . so you can usually expect that other members of your family may want to share the hobby with you. Perhaps your wife is interested in old Cary Grant movies . . . your daughter in MGM (especially after seeing "That's Entertainment!"). All of a sudden, they find themselves reading **your** copy of CLASSIC FILM COLLECTOR or HOLLYWOOD STUDIO MAGAZINE or FILM FAN MONTHLY before you can get your hands on it. Well, all the better! There's nothing like feeling "not guilty" when you hibernate with your hobby—especially if your family **wants** to become involved.

LECTURE. We've prepared a "canned" lecture we present to various high school classrooms; civic clubs, and other gatherings which details several interesting aspects of film history. And now

we find that we are in some kind of constant demand. One guy who belongs to a local Sertoma Club where we spoke also belongs to five other civic clubs. Yep! We've spoken at all of them now. And now and then, we even command a small fee for the services. All the better to get some money to buy another film!

THE SCHOLARLY APPROACH. Our hobby has now developed to a point where we are actually conducting specific studies on a variety of subjects. One such study has resulted in this handbook. Only through the scholarly approach (taken by such people as Leonard Maltin, James Robert Parish, John Kobal) can the hobby be expanded and its wealth of stored information be shared. By all means, develop your own film reference library—and perhaps even contribute a few articles to some of the film buff magazines. And definitely, if you take this approach, consider lending help to the services of The Bijou Society. See the section on building a reference library.

SHARE WITH OTHER COLLECTORS. Members of the Cinephiles (Concerned mainly with the silent film . . . and they've done wonders in this regard) and The Bijou Society are able to share and trade with hundreds of others. As with most hobbies; there is nothing quite like the friendships and relationships you can build with others. To us, this is absolutely the greatest benefit to be derived from the hobby. At the Cinephiles' annual convention, The CINECON, you can not only meet scores of others with similar interests and buy your needs from qualified dealers at their booths, you can spend many great and long hours chatting and sharing memories, ideas, techniques and scads of information. And through all this, perhaps you'll find even more ways to utilize your hobby.

GIVING YOURSELF A KNOWLEDGEABLE BACKGROUND

Any hobby is really nothing more than a passing fancy if your knowledge of its facets is sketchy and basically undeveloped. As a matter of fact, we think that no hobby can truly be appreciated until the hobbyist has built a working background on every basic point of the pastime. Without this knowledge, you will be at a loss in sharing your interests . . . not only with laymen, but with other hobbyists. And someone without all of this will immediately find out how meaningful a bit of training (self-taught, of course) can be when confronted with other, more knowledgeable hobbyists.

We're not going to attempt to give you the training right here in this basic volume—mostly because, by assembling a small reference library on your own, you'll be able to get the facts from the world's greatest specialists. (For instance, whole books have been written on just one specific movie director . . . books full of necessary background information. It would be sheer nuttiness to

try to condense same here.) But in order to lead you in the right direction, we have outlined what we believe are the basic topics you should study.

(First, it's important to also mention that a basic background in film buffdom is virtually unobtainable without reading the various periodicals available to hobbyists. See the special section on **PERIODICALS AND ORGANIZATIONS.**)

THE SEGMENTS OF FILM DOM

EARLY HISTORY. The development of motion pictures actually pre-dates the invention of film, itself. In order to understand the basic optical techniques that helped to create the invention of the motion picture, you should trace "optical entertainment" (such as stereopticons, etc.) back to its beginnings. Then move right on into the work of Thomas Edison, the Motion Picture Patents Company, Carl Laemmle, Samuel Goldfish (Goldwyn), United Artists, Mack Sennett, Vitaphone, Technicolor . . . and so on.

THE HOLLYWOOD ERA. Here is where worldwide filmdom began to burgeon! Practically everything you will do in this hobby will have found its origination point somewhere west of Barstow, California. You've got to know why everything was centered in Southern California . . . how, when, exactly where, and what took place.



During the "Golden Era" of Hollywood, the city's social life was the focus of worldwide attention. Shown here at Jack Benny's housewarming in 1938 are George Burns, Fanny Brice, Benny, Mary Livingstone, and Gracie Allen.

THE MACHINERY. Literally thousands of patents have been registered for the tons of equipment that go into the production of a motion picture. Do you know what an anamorphic lens is? When the sound era began, why didn't moviegoers hear the hum of the noisy movie camera over the speaker system? What machinery did Hollywood use to combat the onslaught of television in the early 1950's? All of the answers to these questions (and hundreds more) will contribute to your enjoyment of anything and everything you will collect.

THE TECHNICIANS. Everytime you watch practically any motion picture, you are "faked out" by the greatest artistic technicians in the world (A tour of Universal Studios should prove this to you quickly!) How did they film all those Esther Williams underwater scenes? How'd they produce the chariot race in "BEN HUR?" The burning of Atlanta in "GONE WITH THE WIND?"

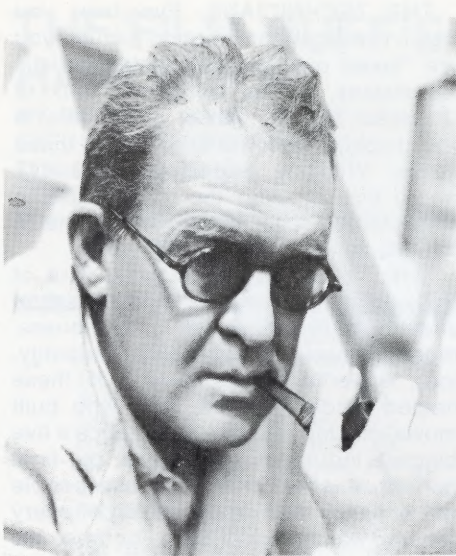
THE TYCOONS. The Golden Era of Hollywood films was the direct result of sheer guts! Risk after risk . . . brashness, money-consciousness (even stupidity, too), advertising genius—all of these helped to describe the men who built movie-making into one of America's five biggest industries (during its big-time period). A short study of these people will enhance your appreciation of every film you watch, rent or own. For these are the guys who made it possible for your hobby to exist. Who were they? People like Cohn, Thalberg, the Warners, DeMille, Zukor, Mayer, and the early master himself, David Wark Griffith.



One of the great Hollywood studio magnates, Joseph Schenck (founder of 20th Century Studios, first executive head of United Artists, and first president of 20th Century Fox Studios), is shown with AFL labor leader Meyer Lewis during discussions concerning an impending film studio strike in November, 1939.

THE DIRECTORS. After all the preparations for putting a film together are made, the tycoons handed the job to the "creators." Using force, wit, sweat, art, persuasion, common sense, and every type of sociological and psychological technique known to man . . . these guys made a movie great (or mediocre, as the case may be). You should know the difference between great directing and just average directing. And you should know the greats, themselves; Lubitsch, Capra, Wellman, Wyler, Curtiz, Walsh, Leroy . . . et. al.

THE WRITERS. Although Jack Warner actually used to make his writers punch a timeclock (Oh brother!), Hollywood at one time assembled the world's greatest prose technicians to produce original



The first recipient of the American Film Institute's "Life Achievement Award", director John Ford.

scripts . . . or refine man's most ancient writings for condensation into a movie. People like Sidney Howard, Preston Strurges, F. Scott Fitzgerald, Herman J. Mankiewicz, and Ring Lardner. Often, it is with the study of these writers that the film buff suddenly discovers what made the work of many Hollywood productions art in the true sense of the word. (Some may dispute us here, but we'll challenge anyone who says that "CITIZEN KANE" was not art!)

THE MUSIC. Two hundred years from now, when students are studying the European contributions to music (Beethoven, Bach, Chopin), they may turn to the great Hollywood composers to find the American contributions. Whether it be jazz or a true symphony, the likes of Erich Wolfgang Korngold, Duke Ellington, Max Steiner, Irving Berlin, and George Gershwin helped to make our music what it is today. And there is no way a film buff is going to escape becoming enraptured with the music of the movies that interest him. Each different movie studio had its own different approach to what each thought film music should be. First: divide your musical study into the separate studios . . . then tackle each major composer one at a time. Is there anything more thrilling than watching Bing Crosby's first rendition of Berlin's "White Christmas?"

THE ARTISTS/THE COSTUMERS. Lyle Wheeler's spectacular scenery for "GONE WITH THE WIND" . . . or Cecil Beaton's fabulous costuming for "GIGI." The visual impact is what sold billions of dollars worth of tickets. The architecture, costuming, interior design, and use of colors in motion pictures actually set the pace for lifestyles the world over. Study the greats in this department and you will grip the impact of film history . . . and

how it actually weighs on practically all that we do in our daily lives.



Set designers and master technicians produced the "largest set ever built for a motion picture" for Samuel Bronston's 1963 feature, 55 DAYS AT PEKING.

THE PRODUCERS. A better word might be "entrepreneur"—the person who molds pieces of whole into a successful (moneymaking) achievement. The greatest, of course, is considered to have been Irving Thalberg, the man who molded MGM into the leading Hollywood giant. After the tycoons figured out what direction a studio was to take, they turned the reins over to the producers who made script properties into boxoffice smashes or bombs. All of the many parts of the motion picture (as discussed here) were (and are) usually pieced together by the producer . . . and for this reason, do try to learn something about the giants. To many, the obvious starting points would be the likes of Thalberg, Selznick, and, naturally, Griffith.



Considered one of Hollywood's most influential guiding forces, MGM's Irving Thalberg (at left) is shown here at the wedding of John Gilbert and Virginia Bruce on August 10, 1932.

THE STUDIOS. Before motion picture-making moved **mostly** out of Hollywood, every film was produced, scratch to finished print, in the facilities of a vast corporate structure—housing everything from miniature oceans and battlefields to grade schools for juvenile performers and zoos for animal properties. Almost a **must** for any film buff is the eventual visit to Universal Studios, the present Hollywood filmmaking giant. Studying the studios is like looking at the workings of a giant monster through the scope of an X-ray machine. All of a sudden, the mystery is torn away . . . and you realize the sweat and genius that goes into a finished production. As a reminder, a study of the studios is not complete without a hard look at the massive genius of the Disney operation . . . and a serious glance at the Poverty Row operations (the smaller studios that came and went . . . sometimes in a flash, but nevertheless, at times, making viable contributions to Hollywood history.)

THE ACTORS/THE ACTRESSES. The personality of the industry. And this is what probably brought you to the hobby in the first place. There are almost countless biographies in print and out of print telling the stories of the faces on your screen. Each of us shared our childhood and formative years with certain memorable stars whose actions in movies made an indelible impression . . . usually for life. Gable. Lombard. Leigh. Brando. Wayne. Flynn. Allyson. Welles. Hepburn. Tracy. Each seems to conjure up an immediate impression on the mind. We think a study on this subject should first begin by forming an idea of what becoming a star was/is like. Give some attention to the "star system" and its development at MGM. Dreams have always been made in Hollywood . . . and virtually every aspect of this hobby will, in some way, encompass one or more actors and actresses. Follow the road of the bit player and extra . . . as it, infrequently, led to stardom. Learn about the staying power of a John Wayne . . . and the brief success of a Frances Farmer. How can a world mourn more

over the loss of a Valentino than a Gandhi? What is a "morals clause?" How did the movie star contribute to the demise of Hollywood's Golden Era? Why did early movie producers want to keep the names of their players a secret? How come Theda Bara left the scene when the "talkie" era began? Learn about the willingness of actors and actresses to come to the aid of those in distress. Have you ever met a star? How did he/she stand up to your image of a star? Once you involve yourself in the lore of the players ... all of the other aspects of filmdom will open up to you like a string of falling dominoes.

A BIT OF A TRIBUTE TO UBI IWERKS AND FRIENDS ...

About the time Warners Brothers was ushering audiences into sound-equipped theaters around the country, a new sort of genius was being born—a kind of genius that only the motion picture could best relate: THE ANIMATED CARTOON. Actors had been performing on stages for centuries and, with some adjustments, they were adapting well to the presence of a whirring machine only inches away from their noses. So in essence, acting out the plot of an intriguing story definitely wasn't any **new** innovation. And although animation was pretty ancient, too (people were drawing sequential action on bits of paper and binding them together into "flip books" long before the first projection lamp was turned on), it was the motion picture that gave it true life.

The film buff cannot, under any circumstances, ignore this form of art in his study of movie facts. Walt Disney and Ubi Iwerks, with their inspired development of Mickey Mouse in 1928, were able to construct animation into a moneymaking venture—and from this venture sprang the Disney Studios, vanguard of the great animating studios of Hollywood. To this writer, any film buff who does not include a bundle of cartoons in his film collection just isn't remembering at all the delightful Saturday afternoons of days gone by when audiences were treated to the likes of Magoo, Woody Woodpecker, Heckle and Jeckle, Porky Pig, Yosemite Sam, and Goofy. What a wonderful treat of the twentieth century!

AND NOW ... THE FILMS, THEMSELVES—

A seemingly endless stream of books (many of them very recent) have strived to tell us just what are the 10 ... 25 ... 50 ... or even 100 best motion pictures in history. This handbook even offers some views on this aspect if only to give examples (elsewhere in the text) of what we believe should be classified as major achievements for the study of film enthusiasts. **HOWEVER** (and it's a **big** "However"), to our way of thinking, the best films ever produced **are** what the individual viewer and/or buff believes are the best. We recently read a book which offers up the author's opinion (and by the

way, that author has some impressive credits himself) as to the 50 best movies (domestic and foreign) in history.

Well, we can agree with, perhaps, half of his selections. But for our purposes (and we have always lived in the dream world of what a movie can and should do for the viewer), we'd throw out the other half and scratch in our own version of what **we** think are the finest. For instance, there aren't too many "experts" who think Cagney's "YANKEE DOODLE DANDY" is a major achievement. We think it is ... if only because we drop everything whenever it's going to be shown on television. Inspiring! Truly inspiring!

What all this boils down to is this: Aside from the obvious major milestones ("BIRTH OF A NATION" ... "CITIZEN KANE" ... "THE JAZZ SINGER," etc.), your study of motion pictures should be, and of right ought to be, of the movies you like best. It's as simple as that.

So when you begin your background study of the motion pictures, themselves, you'll probably want to spend time browsing at the bookstore or library picking out the books about the movies that capture your imagination. Just as an eye-opener, here is a sampling of the specialties (or divisions) that a hobbyist can concentrate on:

THE VERY EARLIEST SILENTS ... watch as production becomes less and less primitive.

THE DEVELOPMENT OF COMEDY ... masters of mime in the silent era.

HORROR FILMS ... from "THE CABINET OF DR. CALIGARI" onward.

WESTERNS ... from Tom Mix to Russell Hayden.

FOREIGN FILMS ... from major early German contributions right up to Fellini.

TURNING POINTS ... "BIRTH OF A NATION," "THE JAZZ SINGER," "HELL'S ANGELS," "CITIZEN KANE," et al.



An unusual trio — — Mickey Rooney, Jack Benny and Orson Welles. Taken during the filming of Welles' monumental CITIZEN KANE.

BERKELEY/WARREN/DUBIN ... Warner Brothers' innovative musicals.



An exotic scene ... as Bonnie Bannon plays a neon-lighted violin for the Busby Berkeley feature, GOLDDIGGERS OF 1933.

MESSAGE FILMS ... "I WAS A FUGITIVE FROM A CHAIN GANG" ... "THE SNAKE PIT" ... and even "TO BE OR NOT TO BE!"

BIOPICS ... "YANKEE DOODLE DANDY" ... "A SONG TO REMEMBER" ... "THE PRESIDENT'S LADY."

SERIALS. Superman, Batman, Flash Gordon, Doc Savage, Captain Midnight.

NEWSREELS ... from Paramount's roster to the fabulous "MARCH OF TIME."

TRAILERS ... ta ta ta ta—Previews of What Lies Ahead, etc., etc.

HISTORICAL NOVELS ... "GWTW" ... "THE BUCCANEER" ... "THE ADVENTURES OF ROBIN HOOD."

PATRIOTIC FILMS. "HOLLYWOOD CANTEEN" ... "BACK TO BATAAN" ... "SERGEANT YORK."

STAR SPECIALIZATIONS. anything/everything by Fields, West, Benny, Hepburn.

DIRECTOR SPECIALIZATIONS. What a trail—leading through the working lives of such guys as Capra, Wellman, Wyler, Walsh, Curtiz, etc.

BROADWAY ADAPTATIONS. "SOUTH PACIFIC" ... "ANNIE GET YOUR GUN" ... "OKLAHOMA" ... "GOOD NEWS."

THE GLAMOUR GIRLS. Harlow, Todd, Loy, Sheridan, Monroe, Grable, Lombard ... wow!

SERIES. Andy Hardy, Abbot and Costello, Francis the Talking Mule, Philo Vance, Charlie Chan, Henry Aldrich, Torchy Blane, so many, many.

SHORT SUBJECTS. Andy Clyde, Edgar Kennedy ... yep, even Judy Garland.

As you enter this hobby further, you're going to discover that films, for **your** purposes, are divided into two categories:



One of the highest-paid glamour girls in Hollywood history: Carole Lombard.

ones you can obtain for your very own . . . and ones you can't! But don't let this dismay you. As each day rolls by, more and more old films are being released for "non-theatrical use" sale to the public. See the broader explanation on this below. But regardless of what you can or cannot actually collect, your concerns as a true film buff should be on the entire spectrum of the films that interest you. This type of concern will help you appreciate more the films you have accumulated . . . the ones you can rent . . . the ones you see on television . . . and definitely the current fare at your local theater (believe us when we say that knowing something about older films really makes you appreciate their wonderful value when viewed vis a vis the vast majority of stuff currently produced).

One footnote: whenever you view any film, pay a little closer-than-normal attention to the "credits." Here are bits and pieces of memorabilia about the people behind the scenes—and after becoming more familiar with the credits, you'll appreciate more the work of such people as James Wong Howe, Cedric Gibbons, and the Westmores.

Over the years, literally thousands of all types and kinds of "production-quality" films have been released. To the novice, all of this seems like a giant quagmire of knowledge that will be hard to sort out. Possibly true, but as you continue forward, you'll find yourself becoming involved with only the material that **really** interests you . . . and like anything you're enthusiastic about, knowledge and background will come easy. You'll never stop learning . . . but also, you'll never stop enjoying!

YOUR FILM COLLECTION: MECHANICAL CONSIDERATIONS

Elsewhere in this section, the subject of financing a film collection is discussed. But as you begin to consider the direction your collecting interests will take, a decision should be made as to what size film you wish to collect. The decision is important for these reasons:

1. **COST.** Generally, the larger the width of the film, the higher the cost. At first glance, the average collector might say, "Well, since this is the case, I'll simply collect films in the smallest width." Well, it isn't as easy as that. Many films, available in 16mm, are not readily obtainable in Super 8, for instance.

2. **AVAILABILITY.** Hand in hand with inherent costs, the collector will find that his special interests (such as Charlie Chaplin films) may be more generally available in one size and not in another.

3. **PICTURE QUALITY.** Needless to say, you are going to be able to project a much sharper (and larger) picture on a screen when you utilize 16mm films rather than 8mm or Super 8. How important is this to you!

4. **COMPATIBILITY.** To further complicate matters, if you would like to collect all three popular sizes (16mm, 8mm and Super 8), it is possible to do so with only two projectors. Outstanding projectors are available (see section on equipment) that will, often with only the flip of a switch, show both 8mm and Super 8 movies. Perhaps you might want to obtain one of these projectors now . . . and later, for instance, a good used 16 mm projector. Doing this, you won't have to worry about film sizes . . . except for the consideration of costs.

A CLOSER LOOK AT FILM SIZES

70mm: HOLLYWOOD'S NEW BIGGIE. Various more recent films have been produced on giant 70mm stock. A beautiful picture and wider soundtrack usage is the end result . . . but then, this film size is not only too expensive even by normal Hollywood standards, it has been utilized more for promotional purposes than anything else (remember the shot in the arm the 3-D craze was supposed to have given the film industry when television was reducing theater attendance?). Needless to say, 70mm films are just not on the market for the collector. (Imagine! A film three inches wide!)

35mm: THE PRODUCTION STANDARD. Virtually all films shown in the world's movie houses come from the production companies in this size. And generally, any film you will buy or rent is a reduction/reproduction of the 35mm size original. For this reason, you might as well make certain you have a fat wallet if you wish to collect films in this width. Why? Mainly because with darned near any 35mm film you get your hands on you will find it to be an original print straight from the studio distributors.

(Also, please bear this in mind: when

one speaks of the "black market" or "under-the-counter trade" in film collecting, he quite often is talking about 35mm films that are hot merchandise. The only exception to this being the older films in the 35mm size that are circulating because they were obtained from a defunct theater, film library, or distribution firm. Virtually any recent film that you find available in 35mm is what we call a "CHECK-IT-OUT-FIRST FILM." No collector wants to possess stolen or **pirated** merchandise.)

So let's say that you can get some legitimate 35mm prints of some older features—your next problem is the projector. A good used projector in this film size is not going to run you much less than \$600.00 (and that is a bargain, if you can find it). And a fairly decent brand new 35mm projector will push you into the \$1,800 to \$2,200 bracket. Also, we shouldn't mention this (it might be the final straw), but a 35mm projector is really good only if you can put a pretty good distance between lens and screen—say, 25 feet for a starter!

Oh yes . . . there is also the problem of flammability! . . . and decomposition! The older 35mm prints were produced on nitrate film. You wouldn't want to see what this stuff does when touched by a match. Not only that, but nitrate film stock, when it starts to age, becomes brittle and tends to warp and shrink. Finally, in its final stages of decomposition (which happens, of course, when the film has not been properly cared for), the film turns into a brownish, ashy substance.

To capsule everything: 35mm really isn't for the average film collector.

16mm: WIDE AVAILABILITY OF TITLES . . . FOR A PRICE. For around \$700, you can rush out and buy a fairly decent 16mm sound projector—and this will open some doors for you. Over the years, hundreds of 16mm films have been directly reproduced from original 35mm prints for use by film rental firms . . . and distributors for television stations. And in recent years, various legitimate 16mm prints have come on the market as a result of studios allowing firms to sell their wares. This, combined with old "rental" films from out-of-business rental libraries, has given us a fairly wide availability of titles . . . particularly in films from the mid-1930's to the early 1940's.

But they do not come cheap. The film sales companies are going to start off by asking you to pay at least \$25 to \$40 for each 400-foot reel. And it's not unusual to pay in the neighborhood of \$200 for a feature-length "B" movie. At this rate, your film library won't be growing by leaps and bounds.

We think there are three inherent advantages to 16mm film: 1. the picture quality is, of course, usually better than most films of smaller width; 2. there is a nice availability of subject matter; **par-**

ticularly talkies; and 3. generally, 16mm films (the talkie variety) are produced for the optical sound projection technique. Although there are advantages to the other technique (magnetic), the possession of optical sound films will put you in the position of not having to worry about inadvertent damage to a magnetic sound track.

8mm: WHERE THE REAL FUN BEGINS. Thanks to such sales firms as the Eastin-Phelan Corporation (Blackhawk Films) and Castle Films, the 1960's ushered in the era of hundreds upon hundreds of silent films being made available on 8mm stock. This is wonderful because it is here you will begin to find prices more within the range of any collector.

It should be noted here that, when a person thinks of the 8mm width, he usually has in mind three different "sub-varieties:" 1. Standard 8mm (sometimes referred to as "double eight") which was the worldwide "standard" in this width until Eastman Kodak's Super 8 innovation; 2. Single Eight, the Japanese variety which does not have the larger frame area as does Super 8, but has sprocket hole spacing which allows it to be used on a Super 8 projector (but not in a Super 8 camera); and 3. Super 8, which is explained in more detail below.

Picture quality in regular 8mm is not, of course, what it is on 16mm or larger stock—mainly because the frame on an 8mm film is only 25% the size of a 16mm frame. But we think the sales firms have made up for this nicely by sticking with it in the area of quality control. Reproduction techniques have advanced fast in the past ten years . . . and unless you are wanting to project films in a small gymnasium, 8mm will work wonderfully for you.

We suggest (and you'll see the reasons below) that you try to obtain a projector that will accept both 8mm and Super 8 films. Many outstanding ones are available . . . and we should also mention that it's always worth the few extra bucks to consider purchasing a **sound** projector. (With 8mm and Super 8, it'll be magnetic sound; 90% of the time, by the way optical sound is not prevalent in the 8mm width.)

Because 8mm film is only one fourth the size of 16mm, this means more running time on smaller reels. For instance, a 16mm 400-foot reel will have the same amount of frames as a 200-foot 8mm reel. The price now becomes downright cheap in many instances. As an example, Blackhawk Films offers at the time of this writing the 1929 Laurel and Hardy silent film, "LIBERTY," at \$19.98 for the 400-foot reel either in standard 8mm or Super 8. With the addition of a musical score on soundtrack, this film is priced at only \$32.98. (The latter compares with a 16mm optical soundtrack at \$69.98 for the 750-foot reel. Quite a difference, as you can readily see.)

SUPER 8mm: KODAK'S BREAKTHROUGH. by making the film sprocket holes smaller, Eastman Kodak, about ten years ago, brought forth a larger picture on the same size film as standard 8mm. (And with the advent of outstanding magnetic sound reproduction techniques, Kodak's next, very natural move was to produce a home movie system with **sound:** Kodak Ektasound in 1974).

The trend is now clear. The photographic market is now leaning heavily into the Super 8 field (as a result of Kodak's massive marketing techniques) and firms selling films to collectors are no different. Almost all sales firms are now selling their films in both standard 8mm and super 8. The prices are usually close to the same . . . whether you need one or the other.

You probably can now see why we suggest you purchase a projector that can utilize both modes. And now, as your film collection grows, you'll usually be wiser to invest in Super 8 movies because the quality of the picture will be better . . . and you'll even be able to project a somewhat larger picture for those larger audiences of house guests who'll be clamoring to see your collection!

A WORD ABOUT 28mm and 9.5mm

Pathe, the French film production company of long ago, was quite a bit ahead of its time back around World War I. They wanted to produce films for home use and, instead of marketing the expensive 35mm stock, they introduced a 28mm size to the public. They even went a bit further along by putting their films on a resilient acetate base . . . which of course, outlasts nitrate by a long shot. Thus, a goodly quantity of these 28mm films still exist (if you can find a serviceable projector for them!).

The Great War took place . . . and 28mm faded from existence quickly—only to be replaced by Pathe with a 9.5mm width . . . with odd sprocket holes placed down the middle of the film between the frames. People across Europe clamored for these movies (almost all of foreign vintage) which were available in both silent and, after 1930, optical sound! If you can get in touch with some film collectors or dealers in Europe (and if this sort of thing sparks your interest) you can probably obtain a fairly nice 9.5mm projector. And for a good 9.5mm film source, you'll probably have to go across the big puddle again.

For the "avant garde" set among film buffs, these two gauges still have a measure of popularity . . . but again, it's mostly in Europe where the film sizes originated.

YOUR COLLECTABLES: WILL THEY BE SILENT OR SOUND?

From the earliest beginnings of your hobby, you will be concerned with this subject. As a matter of fact, your decision here will probably be made

simultaneously at the time you isolate your specific film interests. Obviously, if you have a strong feeling for Chaplin material, you will lean heavily into the silent era . . . and conversely, if Carole Lombard strikes your fancy, you'll be swayed into the talkie era. (Both of these despite the fact that each of these stars made both silent and sound films.)

At this point, we should give you a basic fact (prevalent at the time of this writing . . . but hopefully, to change rapidly in the coming few years): A VAST, HIGH QUALITY ARRAY OF SILENT ERA MOTION PICTURES ARE AVAILABLE AT EXCELLENT PRICES TO COLLECTORS . . . WHILE THE HIGHEST QUALITY FILMS OF THE SOUND ERA ARE ONLY NOW ENTERING THE MARKET (IN A TRICKLE, NOT A STREAM). We should qualify the latter part of this statement by saying that there **are**, of course, some excellent "talkies" on the market (the legal market, we mean, of course) . . . but very few in comparison to the outstanding silent material available.

Whether or not this is a motivating factor . . . this is up to you to decide. But the factor **has** been a tremendous motivator in creating the boom in the film collecting fraternity. Although now rapidly balancing out, the collector of silents has outnumbered his talkie counterpart for years.

Let's look at some helpful facts:

YOUR PROJECTOR SELECTION:

There are a large number of good quality **silent** projectors (almost invariably in the 8mm/Super 8 format) on the market. Some can be purchased for well under \$100. If your initial budget is somewhat limited, we suggest a purchase of one of these projectors . . . and of course, concentration on the many silent movies that are easily obtainable. This is a good beginning for any collector—because, for a couple of hundred dollars, you can not only own a nice little projector and screen, but you can also put together a decent little collection of entertaining short subjects for viewing by family and friends.

However, if you have been bitten hard by the film collecting chigger (they're the kind that seem to bug you the more you scratch the bite!), you're not going to be satisfied for long with the fact that you are limited to silent material.

Elsewhere in THE FILM BUFF'S HANDBOOK you will see a section concerning the variety of projection equipment available. your selection of a sound projector (which can also, of course, show silent movies) will open the broad spectrum of film collecting. (Becoming even broader if you select a projector that accepts both Standard 8mm and Super 8).

Should you have decided to move into the larger film widths, then virtually all projectors available to you will have the sound feature built in. Thus; your choice

of collecting either silent or sound films will not be critical.

EXPENSE. Needless to say, the addition of sound to any film increases the cost to you. Glancing through the Blackhawk Films catalog, we see Standard 8/Super 8 silent films priced at rates like \$8.98 ... with a magnetic sound version in Super 8 going for \$16.98. So once again, if your budget is relatively small, you may find yourself concentrating on mostly silent films as a matter of necessity.

THE SILENT FILM

Here lie the embryonic beginnings of motion pictures. The wealth of films available is absolutely captivating. From some of D.W. Griffith's earliest classics (like "A TIMELY INTERCEPTION" (1913) starring Lillian Gish) to the early "Our Gang" comedy shorts, the material on the market is wonderfully representative of the early film industry.

There are additional advantages. For instance, with the addition of English inter-titles, the silent era makes the foreign movie just as understandable as the American variety. And for those of you with sound projectors, vast arrays of silent films have now been reproduced on film with a musical sound track neatly synchronized to the action on the screen ... and often performed by a full-scale orchestra.

Also, you can work some interesting and rewarding "do-it-yourself" tricks with your silent films. With the use of either chemicals or projection filters, you can add color tinting to your movies to build and create various moods (remember what they did with tinting in the sound flick, "SOUTH PACIFIC," in the 1950's). And if you feel really creative, there are machines available whereby you can actually stripe your silent films with a magnetic sound track ... on which you can record your own musical sound track and even personal narrations.

Suddenly, as you can see, your collection of silent films can become uniquely personalized with your very own post-production techniques! Explanations of these operations are to be found elsewhere in the text.

THE TALKIES

Or about everything from about 1927 to the present. Film buffs who find that they cannot ignore musical productions ... comedies with rapid-fire dialogue (a la Abbott and Costello, etc.) ... and the monumental sound tracks by such greats as Waxman, Steiner, Korngold, Tiomkin et al are going to dive vigorously into the sound era. It's a whole new ballgame!

The advantages of working talkies into your collection are relatively evident. The average filmgoer is definitely much more familiar with the Hepburns, Gables, Powells, and Deans than he is with the Gilberts, Wilcoxons, Bushmans, and Bows. (this is sad, too, because anyone who totally ignores silents in favor of

soundies is putting the great "building block" stages of motion picture history into the backwoods of his mind.)

There is a **current** disadvantage in collecting sound films in that it will be very hard to build what one would call a "representative collection." You can quickly grasp what we are saying here when we point out that MGM's entire film library is almost completely unavailable for ownership by the collector. (we use the word, "almost," only because, for instance, MGM holds ownership to the "Our Gang" comedies ... but they are legally available under the different title of "the Little Rascals" thanks to their originator, Hal Roach.)

Much of the same goes for Twentieth Century Fox—and when it comes to such studios as Warner Brothers and Columbia, their films (excepting such things as cartoon shorts, etc.) are usually only on the market in abbreviated versions. There are, of course, a few exceptions.

Until the big studios finally wake up to the moneymaking advantages of opening up their libraries to ownership for home use (non-theatrical), you will be unable to (legally) acquire many major sound classics. And for the time being, much of what is available in feature-length soundies is available only in the 16mm format. This is changing rapidly as more and more features are appearing in Super 8 magnetic sound.

We might add that, once you become involved in collecting sound films, you will no doubt also become part of the movement to urge the major studios to release more and more of their biggies ... for sales, not just rentals. Their major argument over the years has been that home ownership of their films would keep film fans **at home** rather than drawing them to theaters for current features and old re-releases.

However, the trend is now leaning **away** from this argument as a closer study of film buffs reveals that nothing quite replaces seeing a motion picture on a giant theater screen complete with full-scale stereophonic sound equipment. And this is coupled with the ever-present financial factor. We film enthusiasts represent a burgeoning, profitable market for feature-length film sales!

You might be asking, "Just what is available in sound films?" We shall try to give you a skeletal representation—(some 8mm/Super 8 ... some 16mm).

SERIALS. As much of the great "cliffhanger" stuff such as Batman, Superman, Commander Cody, etc. were produced (in multi-chapter versions ... available to you in separate reels and, sometimes, in condensed feature-length versions) by the smaller studios (whose material, silent or sound, is quite generally available for sale), you will find a wide range being offered on the market.

CARTOONS. Even a great deal of Walt Disney material is now available to you—it is easy to amass a wonderful collection of cartoons; some with full sound track.

WESTERNS. Scores and scores of the great "B" westerns that kept kids jumpin' at the old Bijou in the 1930's, 1940's and 1950's are available—many of same also made by the smaller studios such as Monogram and Republic.

ABRIDGED MATERIAL. Lots of films, from Warner Brothers' "42ND STREET" to Columbia's recent "BRIAN'S SONG" are on sale in versions that often poorly (sometimes nicely) capsulize the plotline and major scenes of a film into something like a 20-minute short subject. At least you can get a taste of a few of the "great ones" in this manner.

SOME GOODIES. A decent bundle of major features is trickling onto the market. Included are: United Artists' "OUR TOWN" with William Holden and Martha Scott ... Selznick's "MADE FOR EACH OTHER" with Carole Lombard and James Stewart ... and Warner Brothers' "SANTA FE TRAIL" with Olivia DeHavilland and Errol Flynn. Watch your periodicals for new additions.

THE "B'S." Grand National ... Monogram ... Republic ... these were all studios that strived to make it into the big time; coming close sometimes, but ending production eventually. Mostly, they were famous for producing "B" films ... and scads of their material is now on the market. Some of their films, however, are not all second rate. James Cagney made two films for Grand National, for instance, and, although they are not truly up to his usual standards, they are nevertheless on the market for you.

(For more complete details on purchasing either sound or silent films, see the section on **BUYING YOUR FILMS.**)

CHOICE TIDBITS. Literally thousands of businesses go kaput each year ... their inventories, fixtures, etc. going on the proverbial block. Over the years, companies that have dealt in the rental of motion pictures have, on occasion, gone broke ... and their film libraries turn up on a variety of different markets. Naturally, it's important to mention here that a handful of copies of many, many major features from all studios are circulating around from collector to collector.

But one thing you never seem to notice: when you see the ads of the major firms that sell films to collectors, such tidbits are conspicuously absent. There are a number of reasons for this—but they all boil down to one overriding one: such films remain under copyright by studio and/or distributor. Technically, you may not even own any of them unless they have been released for non-theatrical and/or home use ownership.

Later on, we shall cover details concerning copyrights and your ownership

of films . . . but for now, we specifically state that, whenever you purchase any films, do so from a reputable, nationally-known dealer (who carries only the legitimate stuff) . . . or if you deal with another collector, investigate **thoroughly**, in advance, the status of the films he is offering. **Please** . . . don't take any risks. The federal authorities take a dim view of copyright violators and, in recent times, many illegitimately-held film libraries have been confiscated!

WHAT IS THIS HOBBY GOING TO COST YOU?

Like hundreds of other enjoyable pastimes, film buffdom has many rewarding financial levels. At the top end is the guy with a custom-designed theater in his basement replete with a projection room and film vault. On his walls are framed autographed pictures of the stars and his library upstairs contains every issue of "Photoplay" since the day one. Of course, we neglected to mention that when this guy isn't pursuing an addition to his collection, he is serving as founder and president of a chain of fried chicken stands.

Bringing the hobby down out of the clouds and into a much more realistic approach for the average film fan, let us make a few observations:

First, after an initial outlay of about \$500, most of this on a good 8mm/Super 8 sound projector and screen, you will be ready to collect films that range in price from \$5.98 to never much more than \$250 (for some good vintage and even more recent feature-length films).

Second, as new films are released for sale to collectors, your appetite is liable to get tempted time and again. It would be an excellent idea to establish a monthly and/or yearly budget in advance.

Third, don't go overboard at first. A guy is often tempted to buy almost anything that strikes his fancy in the beginning stages of his hobby . . . and when some truly choice tidbit comes along, his wallet turns up empty. Be methodical.

Fourth, by specializing in certain films (Keaton and Laurel and Hardy shorts, for instance), you naturally limit your budget.

Fifth, as you acquire more and more items (films and memorabilia), you'll find that you have things that can be offered up in trade for new material.

Sixth, subscribe to several (not just one) of the film buff publications . . . and watch for competitive prices (and quality levels) on the films you would like.

Seventh, used films (in good condition) available from both dealers and other collectors can help reduce expenditures. Be prudent and wise in your dealings for such used material, however. (Used films are often great values because many are obtained from other collectors who have merely become bored with them . . . or have

changed their specialty.)

Eighth, if you can, attend some of the regional and national film buff conventions . . . where dealers and collectors sell and trade countless items of interest to all collectors. For instance, a trip to the Society for Cinephiles annual convention ("CINECON") is something you will absolutely never regret.

Ninth—a big thought to remember: the best part of this hobby is the friendliness among collectors. The **sharing** of ideas, nostalgia, films, memorabilia, mechanical data, and techniques—this is something that money can't buy.

Your interest in old films is definitely not the least expensive hobby in the world . . . nor by far, the most expensive. Any individual, on virtually any income level, can plunge into the pastime with enthusiasm . . . and without fear of becoming financially pinched.

MOTION PICTURE MEMORABILIA

Although an entire chapter will be devoted to the "collectables" that are collaborative material for any film collection, we thought we should mention that few film collectors gather **only** the movies, themselves.

Thousands of beautiful, nostalgic items are available—and most often at excellent, affordable prices. Movie posters, lobby cards, photoplay editions, autographs, scene stills, old fan magazines, technical books, scripts, the list is virtually endless.

To give you an idea of the vastness of this form of collaborative material, the Larry Edmunds Cinema Bookshop (6658 Hollywood Blvd., Hollywood, California 90028) has published a 500-page (in small type) catalog of the "memorabilia" items they have in stock and for sale. Available for \$2.95, this catalog is a virtual "encyclopedia" of items that can aid and intrigue you as you progress with your hobby. (See the Chapter, "MEMORABILIA CLASSIFIED," for a more detailed description of what is available . . . and where it can be purchased.)

In this chapter we have not tried to impose upon you any restrictions for your enjoyment of this hobby. We trust that the material you have read will act as a "jumping off point" for what **you** will make of your pastime.



Movie scene stills like this one from Charlie Chaplin's *THE GREAT DICTATOR* are available from many nostalgia dealers coast to coast.

DW Griffith Ranch still exists in the Valley

by Robert Garrick

In all the nostalgia and the professional tributes generated by the new postage stamp honoring early movie-maker D.W. Griffith, many are surprised that the former Griffith ranch still exists as a source of pleasure for the public in San Fernando Valley.

Most of it is now the famed Fritz B. Burns Reindeer Ranch at 12841 Foothill Blvd., San Fernando. An official plaque at Vaughn Street and Foothill

Blvd. proclaims it California Registered Historical Landmark No. 716. This is at the southeast corner of the original 300-plus-acre ranch, where developer Burns created the modern San Fernando Industrial Park.

A photograph at the ranch shows Burns, Judge Julian Beck and two of the silent movie stars directed by Griffith—Blanche Sweet and Mae Marsh—at the plaque dedication Dec. 13, 1959.

David Wark Griffith, the early film

genius from whom Burns bought the ranch in 1948, died later that year at age 73. Announcement that a stamp would honor the man whose directorial and film techniques still are felt in today's film and TV works, was made last January at the time of his 100th birthday.

The 10-cent stamp, showing a profile of Griffith in his wide brimmed hat and a motion picture camera and the identification MOVIEMAKER, was unveiled last week (5/27) at a Beverly Hills gathering which included Postmaster General Benjamin F. Bailar and members of the American Film Institute.

The public knows or remembers Griffith best for his "Birth of a Nation" (1915) and "Intolerance" (1916). They were giants of the silent movies. Those in the film arts honor him for his pioneering in direction, cutting, camera techniques and boldness in tackling profound subject matter for his productions.

The text on the plaque on Foothill Boulevard, dedicated by the California State Parks Commission, Fritz B. Burns and several local historical groups, notes that the ranch was originally part of San Fernando Mission's lands and was purchased by Griffith in 1912.

"It provided the locale for many western thrillers, including 'Custer's Last Stand' and was the inspiration for the immortal production, 'Birth of a Nation,'" the legend reads, in part.

It adds: "It was acquired by Fritz B. Burns in 1948, who has perpetuated the Griffith name in memory of the great film pioneer."

Present ranch owner Burns, known globally as a developer of entire communities and always busy with a variety of other real estate, construction and hotel projects, recalls that Griffith did much entertaining at the ranch.

"I understand that when the ranch was at its peak in citrus production, a staff of eight was necessary to maintain the groves and the horticultural specimens Mr. Griffith brought from all parts of the world," he said.

The roadway now approaching the ranch (west of the marker plaque) was lined with exotic "imported" plantings, interspersed with native plants and trees.

Griffith also had one of the more spectacular outdoor barbecues, with a large screened-in area. His al fresco parties were well-known.



BURNS RANCH TRIBUTE TO D.W. GRIFFITH—Aubree Dalton, almost 3, came to see the reindeer and was a little too young to understand what grandfather, Everett D. Hunter, manager of the Fritz B. Burns Reindeer Ranch in San Fernando Valley, was talking about when he showed her the ranch's California Registered Historical Landmark No. 716 recalling that D.W. Griffith, famed pioneer moviemaker, was owner of the ranch before community developer Burns bought it from him in 1948.

Although the Burns reindeer have attracted more attention around the nation and world, the ranch still is made available to "social service" groups for gatherings. Parties up to 300 are accommodated, if the proceeds are going to worthy non-profit causes. There is a dance floor and platform (for stage purposes)—and 160 may be served in sit-down style.

The reindeer?

Almost 25 years ago after Fritz B. Burns & Associates had opened Panorama City Shopping Center in the newly created San Fernando Valley community, Burns decided that children of the area deserved something

special at Christmas. Something better than papier mache or plastic reindeer and decorations at the shopping center, that is.

Burns promptly bought a team of eight Northern Siberian White Fallow Deer from the Hearst Estate at San Simeon—plus a popular newcomer, Rudolph, he of the red nose.

The little reindeer not only delighted children and grownups at the shopping center, but while living a good life at the ranch Burns had acquired from D.W. Griffith, they grew into a herd of more than 400 by 1967.

Since then, when it was decided the reindeer should be shared and enjoyed

at all seasons, Burns has donated hundreds of them to children's zoos and similar public display places in this country and overseas.

At Christmas, teams now are also displayed at other shopping plazas and atop the Fritz B. Burns and Associates headquarters at Wilshire Boulevard and Highland Avenue in Los Angeles.

Groups holding events at the ranch may make arrangements to visit the deer area, where 170 now are "at home."

And it's safe to say that even imaginative David Wark Griffith never thought his ranch would be famed as a reindeer sanctuary. Δ

Persistence Of Lillian Gish Provided Impetus For Griffith Stamp

Bailer and Peck listed Griffith's classic pix and his artistic and technical advances, Peck noting, "It's been said that since D.W. Griffith, nothing has been added to the art of motion pictures."

After the ceremony, which in-

cluded music from Griffith pix played by the Beverly Hills Chamber Orchestra, guests watched 45 minutes of clips from "Intolerance," "Broken Blossoms," "Way Down East," "Orphans Of The Storm" and "Abraham Lincoln."

Lillian Gish, star of many of D.W. Griffith's films, was credited by Postmaster General Benjamin F. Bailer with providing the inspiration for the Griffith commemorative stamp at an American Film Institute ceremony.

"If it weren't for her dedicated persistence," Bailer told the gathering at the AFI West h.q. in Beverly Hills, "there probably wouldn't be a Griffith stamp today." Gish said the idea started in 1969 when she did her Griffith lecture at UCLA. Whenever she did the lecture at the other schools after that, she asked audience members to write the Postal Service urging issuance of the stamp.

Third in a series honoring American artists (others are painter Benjamin West and poet Paul Laurence Dunbar), the stamp, commemorating the centenary of Griffith's birth, has his face juxtaposed with a film camera, and the legend "Moviemaker" above his name.

AFI ceremony featured Gregory Peck, AFI West director Martin Manulis, Griffith relatives, and several others besides Gish who appeared in his films. Those included Margery Wilson, one of the actresses in his 1916 "Intolerance," and Jetta Goudal, from cast of his 1929 "Lady Of The Pavements."

Gish called the occasion "a triumphant moment for me, because I think he deserves it very much." She thanked those who had helped her lobby for the stamp, adding, "Thank you, D.W., wherever you are. I hope you're listening and I hope you're happy."

Nostalgia at it's best—March, 1916. Two extremely rare shots of Lillian Gish, age about 16 years, as she appears in a scene from "Sold For Marriage," new Triangle-Fine Arts photoplay.



A TRIBUTE TO LANA AT NEW YORK'S TOWN HALL



She hasn't been on the screen since 1970, and dismissed her 1973 British film, *PERSECUTION*, as a "bomb." "But I never say never," she said. "There are some good women left who aren't on crutches, and the writers should be writing for us. I'm not about to pen a bar or boutique!"



Arriving at Town Hall with secretary Taylor Pero and Gary Feldtmann, the manager of Town Hall.

"I was terribly embarrassed when I first saw myself," the durable charming star told her fans at New York's Town Hall in April, 1975. "My mother was sitting beside me at the preview, I wanted to dissolve. I hadn't yet become accustomed to certain parts of the anatomy being so important. Let's face it, I didn't know a thing."

Publicist John Springer, host and emcee at the "Legendary Ladies of the Screen" (which previously honored Bette Davis, Myrna Loy, Sylvia Sydney, Joan Crawford and Rosalind Russell), introduced the blonde actress as one of the most exciting women in the world, who lived a life more dramatic than any role she ever played.

"I haven't had much experience with wonderful, live people," she said, following a two-hour segment of film clips from 17 of her more than 50 movies. "Lana, we love you! We're your friends," a man called out at the beginning of a one-hour question and answer period, while the crowd applauded and shouted its agreement when she showed an obvious but charming nervousness.

"Mervyn LeRoy really started my career," she reminisced. "I was under his wings, under personal contract to him for the first year of my career."

"The first time I realized I would be called on to do a good acting job, be a real actress was when I was doing *ZIEGFELD GIRL* (1941). I was getting more and more scenes to do, ones that weren't in the original script. I could tell the director, Robert Z. Leonard, believed in me as an actress."

Her jitters receding after two standing ovations, Lana acknowledged a special feeling for Tyrone Power, but "we didn't think of marriage because he was married to Annabella."

When asked which leading man she would have liked to work with, the still beautiful silver-blonde replied, "I've had them all; I mean," she quickly added, "I've worked with them all."

Lana received a big laugh when she tattled about an awkward scene with Clark Gable in *HOME COMING*: the gum she often chewed on the set got caught in his false teeth after a clinch.

Having withdrawn from his *ANATOMY OF A MURDER*, would Lana ever work with Otto Preminger? "God forbid—not if my family and I were hungry."

One of the final questions Lana was asked was who she would choose to play herself if Hollywood ever put the Lana Turner story on film? She replied, "She hasn't been born yet!" Δ



Today the unmarried Lana leads a quiet life in a Century City co-op. "I have a few close friends and thousands of acquaintances, and my personal life will just sound dull if I tell you about it. I was queen of the nightclubs when I was 18, but I'd rather sit home with my color TV now."



When asked which leading man she would have liked to work with, the much-married star replied, "I've had them all; I mean," she quickly added, "I've worked with them all." The audience ate up every word.



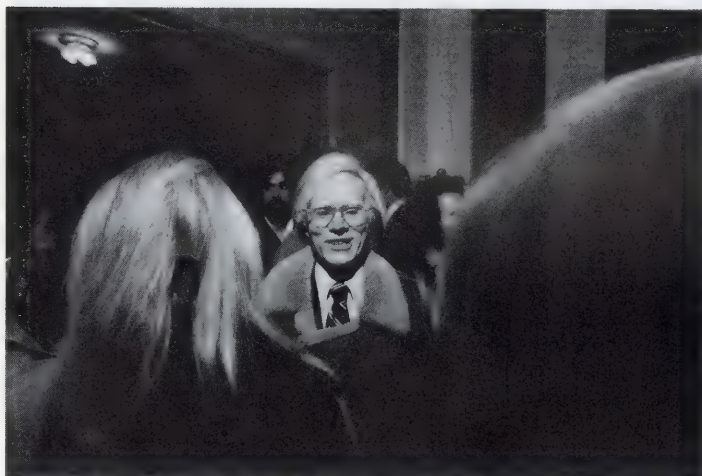
"If I didn't like a script at MGM, I cried, begged and pleaded to get my way, I'm sorry for young people today. They don't have a home place for counsel and training. In one movie they're a 'star.' Six months later, people say, 'Whatever happened to so and so?'"



New York gave Lana a standing ovation, whistled and cheered, jumped up and down, cried out, "Lana we love you."



It was the first sell-out of the in-person "Legendary Ladies" series with 35 balcony standees.



At the Lana Turner tribute the audience was filled with adoring fans and such celebrities as Andy Warhol, Ruth Warrick, Yma Sumac and Rex Reed.



by Elmer Pasta

Former leading lady of 1940's American films, Jane Greer, came out of retirement briefly recently for a small role in MGM's "The Outfit"—her first film part in nine years. The action-packed, crime picture also stars Robert Duvall and the late Robert Ryan. Between scenes, Miss Greer talked about her career and the interesting influences behind it.

Why did you go back to work in the movies?

"I guess you might just say I was happily retired, but took a very appealing offer I couldn't refuse. I have three grown sons and I couldn't really see that sitting around the house accomplished anything. Besides, they only wanted to use me for a couple days work and most of the shooting takes place on location in and around Los Angeles. That meant I wouldn't have to leave town to make the picture."

How were you originally discovered?

"During World War II, I was chosen the official WAC model to introduce and publicize the new uniform to the world. It all started when my mother was working directly across the hall from the public relations office in the War Department. She heard they were looking for an all-American type girl to pose for pictures wearing the new uniform and told me about it. I was 17 years old then and just beginning my career as a model. I applied among a large number of other girls and got the job."

How did this lead to your screen debut?

"As part of introducing the new WAC uniform I appeared in a Paramount newsreel. *Life Magazine* also featured me in a special layout. That's when I started getting film offers."

How did you get involved with



Jane Greer in scene with Robert Duvall and Karen Black in MGM's "The Outfit."

Jane Greer — HER FIRST FILM IN NINE YEARS —

Rudy Vallee, whom you eventually married in 1943?

"He had seen my WAC picture someplace and wrote me a letter saying he thought I should come to the West Coast to try and break into the movies. My mother answered by telling him she believed I was too young to do something like that. After a while, I went out West anyway and dated him for a time. My mother was all agog, because she was a real Rudy Vallee fan. We were married while he was a lieutenant in the Coast Guard, and the ceremony took place under a military arch of honor. Our marriage lasted only one year."

How did you meet the controversial Howard Hughes?

"His was the studio that signed me under contract to come to the Coast. But I didn't actually meet him until six months later. At 11 o'clock one night, I got a call from someone who said Mr. Hughes wanted to see me. I was not surprised at this, because people who worked for him were always saying Howard had no conception of time. Even though I was already in bed, I got up and got dressed. A car arrived to take me to his office. He asked me to read a scene from a script, but I knew he had something else in mind because he seemed quite disinterested. Besides, I also knew he couldn't hear very well. Finally he said, 'I know you're going

Continued on Page 25

The Supporting Cast . . . by Jess Hoaglin



Margaret Hamilton

Well-known character actress Margaret Hamilton was born December 9, 1902 in Cleveland, Ohio. After a few years as a kindergarten teacher she joined the Cleveland Playhouse and found that show business meant more to her than being a teacher. She made her Broadway debut as the warm and waspish Helen Hallam in "Another Language," and when the play was made into a motion picture Miss Hamilton was brought to Hollywood to do the role. Since then she has divided her time between the stage and films, but her real love is the stage and she has worked, not only on Broadway, but all over the country. New York claimed her for "The Farmer Takes a Wife" with Henry Fonda, "The Dark Towers," "Outrageous Fortune" and

"Fancy Meeting You Again" with Walter Matthau. Miss Hamilton has appeared in more than seventy motion pictures, including "The Farmer Takes a Wife," "Guest in the House," "State of the Union" and "The Anderson Tapes." Of course one cannot forget her portrayal of the Wicked Witch in "The Wizard of Oz," an unforgettable characterization that has filled generations of young audiences in equal measure with dread and delight, first in movie houses and now on yearly telecasts. In addition to her stage and movie work Miss Hamilton is much in demand in the commercial fields. Her most recent appearance in Los Angeles was a few months ago at the Shubert Theatre in "A Little Night Music."

HAWAIIAN HORIZONS by Bert Darr

Seaflyte's speedy Boeing hydrofoil, the Kamehameha (named for Polynesia's mighty monarch), launched sea-going commuter service between Oahu and Hawaii's Neighbor Islands last month—but not before becoming the "star" of NBC-TV's "Today" show. The network's Jim Hartz, who did an

earlier telecast with co-host Barbara Walters recently in Hawaii, returned to Honolulu to tape a program on the inauguration of the first hydrofoil service in the U.S. Scenes of picturesque Diamond Head, the extinct volcano, Koko Head, and other island sites will appear in vivid color as skipper Gor-

don Leslie pilots the Kamehameha at sea.

The "Today" telecast, to be screened by the network nationwide in mid-July, also includes a segment by host Jim Hartz on a revival movement of "back to the sea" by contemporary Americans.

* * *

Bernie Oseransky and other "Hawaii Five-O" production execs are comparing notes with series star Jack Lord on possible use of the hydrofoil in any future stories coming up later this season. Two more hydrofoil craft will join the Kamehameha later this year, giving Seaflight an Island fleet of three sea-going vessels, all of which may become the most unique film "stars" of the new season.

* * *

A documentary film of the cultures of Hawaiians, Eskimos and the Plains Indians and Southwest Spanish of America is currently underway as part of our bicentennial observance. The project, under the auspices of the National Park Service, will be screened for civic groups, schools and national park areas all over the country. Islanders Ted Nobriga, who appeared in Michener's "Hawaii" movie; Vladimir Velasco, Jake Hoopai, Kimo Kahoano, David Michaels and Kathy Paulo were cast in the Hawaiian segment with the aid of talent chief Gregg Kendall, as cameras ground film footage at Honaunau, the City of Refuge on the Big Island of Hawaii.

* * *

Another Isle-filmed television series currently being taped here for national network showing this fall via NBC, stars Van Williams as a sea-going husband with a wife (Nikki Dantine) and two youngsters who are as interested in oceanography as he is. This new series, "Westwind to Hawaii," has been filming the past few days on the Big Island at Kona and Hilo, with former "Hawaiian Eye" and "Hawaii Five-O" actor Doug Mossman in a production role behind the cameras rather than in front of them.

"Westwind" also had featured one of Gregg Kendall's busiest Hawaiian stars, Seth Sakai, who just completed a role at Kona in that NBC series, worked in "Hawaii Five-O," then moved to Hollywood for a few weeks work in Universal's new "Midway" epic. Sakai portrays the historic role of Captain Kuroshima, the controversial naval leader of Nippon's WWII armada.

* * *

Honolulu continues to enchant Hollywoodites. Following Sammy Davis, Helen Reddy and Merv Griffin, who'd still like to televise a show on Oahu, were Buddy Ebsen and Bill (Cannon) Conrad, a frequent Isle visitor.

LEE GRAHAM - MAN ABOUT TOWN

I never thought I'd live to see my own gravestone. But there it was with the year of birth only, which is how I knew I was still here. It happened when Alfred Hitchcock hosted a luncheon celebrating production of his 53rd film, "Deceit," at a bizarre cemetery setting on Universal's back lot.

We started early with cocktails served by bartenders wearing black arm bands. The great advantage of drinking in the morning is that you don't have to plan your day. Sad faced waitresses, widows in mourning with black hats and veils, served us while an organist played in the background. The macabre touch was just what we might expect from that star of staged screams and television, Hitchcock, who looked like a basset hound dressed up like a man as he moved among his guests.

The film's stars, Karen Black, Bruce Dern, Barbara Harris and Roy Thinnes were in the mood of the event. Blonde Karen Black greeted us in her widows weeds. She's probably the hottest young actress around. She says, "My God, there aren't any more movie stars, which is terrific with me. A lot of love now occurs in the business; people helping others to do good work, getting high on each other's success."

Traveling around the Universal lot, I was at a loss to understand giant billboards for MGM's "China Seas" with Gable and Harlow, and Paramount's "The Princess Comes Across," starring Lombard and MacMurray. Then it hit me! Universal is filming "Lombard and Gable."

* * *

The Smothers Brothers are riding the nightclub trail once again, following another TV fling. At the Riviera in Las Vegas, they were co-billed with Olivia Newton-John. The Smothers remain the most satiric brother act to ever hit show business.

Strangely named Olivia Newton-John ("Everywhere I go they give me three rooms because they think I'm a group") is a welcome addition to the Riviera's lineup of stars.

Following the first show, we joined the Smothers in their dressing room where their wives, Linda and Rochelle, were helping them receive guests. Dick

Alfred Hitchcock at cemetery luncheon with "Deceit" stars, Bruce Dern, Karen Black, and Roy Thinnes.



Elliott Gould and ex-wife, Jenny Bogart in the melee at opening of "el Grande de Coca-Cola" at Whisky.



Ginger Rogers and producer Euan Lloyd following Palm Springs premiere of "Paper Tiger" benefiting desert chapter of International Orphans Inc.

Our Man About Town and Florence Henderson at premiere showing of John Leigh Spath oil collection.



Photoplay party goers, Lynn and Michael Landon at Beverly Hills Hotel for Gold Medal Awards.

told us he was driving a truck, waiting to attend El Camino College, when Tom asked him to join the act.

At two a.m. MCA Records honored their British recording star, Olivia, with a bash at the Riviera's Eden Roc. Earlier, when we visited with Phyllis Diller at the Sands, we took the liberty of inviting her to the party. Olivia, a long time fan, was especially glad to meet mad Ms. Diller.

* * *

In a city of never-ending parties, none ever top Dorothy and Harry Jameson's black tie sit-down dinners for 40 in their home. One reason is the careful planning on Dorothy's part. Another is the relaxed atmosphere, and elegant surroundings. Still another is the pleasure guests take in getting up and entertaining.

The Jameson's latest served as a birthday celebration for genial host Harry, and Gladys and John Zurlo, who were also observing their 21st anniversary (their birthdays are two days apart, and they were married on the day in-between). The gathering also honored Zsa Zsa and Jack Ryan, who were observing their fourth anniversary—fourth month, that is!

And then there's the floor show. Carleton Alsop was a witty MC. He introduced such fine "acts" as Helen Grayco, George Burns, looking remarkably fit after open-heart surgery last winter; Lita Baron, Elaine Calhoun, Hank Grant, and John Green



Phyllis Diller congratulates Olivia-Newton John following her smash opening at the Riviera Hotel, Las Vegas.

who played and sang his own compositions. And finally the piece de resistance—Billy Daniels. The famed "Old Black Magic" man improves with age. He remains one of the all-time greats in show business. Today's young singers, and some of the older ones, should take lessons in showmanship from the master.

* * *

The premiere showing of the John Leigh Spath oil collection, with Hermione Baddeley as special hostess, brought out a mob of art lovers and friends to the Mark Nelson/Charles Lewis Studio.

Florence Henderson is just about as gamey as they come on TV. She said she loves doing those shows because "They're fun games without pressure."

Others sipping champagne and congratulating the artist included Broadway's Vivienne Segal, looking sensational and belying her age; and Valleyites, Hayden Rorke, Virginia Grey, Jus Addiss, Pat and Bill Daily, and Fran and Bill Erwin.

* * *

Photoplay's Gold Medal Awards party at the Beverly Hills Hotel was a blast. There was Jack Albertson jitterbugging, Karen Morris and Troy Donahue revealing plans to wed this summer, Beryl Davis looking the other way when she saw her former husband, Peter Potter, with Virginia Mayo, whom Will Geer mistook for Una Merkel when Ellen Corby introduced them. Guy Mitchell, considerably heavier than in the fifties, admitted he'd blown seven million. He's embarking on a comeback with a new record company.

Others were Lynn and Michael Landon, Jo Ann Pflug and Chuck Woolery, expecting their first baby about the time you read this; Vickie and Jack Oakie, Glenn Ford and Cynthia Hayward with famed designer Walter Plunkett and his son, Lee; Pat and Bill Daily, Florence Marly and Larry Kleno, Dave Garroway, Barbara Eden, escorted by Hayden Rorke; Scott Brady,

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Film Buff starts new national Society



Randy Neil, Bijou Society founder

Randy Neil is 34 years old and, as memories of film history go, this may be a bit young. But he's not too young to remember when Tyrone Power made an appearance at a Kansas City theater to promote Fox's "THE BLACK ROSE" and when it cost him only 14c to get in.

As with most movie hobbyists, Neil has nurtured a lifelong sideline study of motion pictures and a collection of old films and items of memorabilia. But recently, he took his avid interest a bit further. On April 1, 1975, Neil founded The Bijou Society, a new national association for buffs and historians interested in the era of the "talkies." Assisted by Dr. Frank Hofmann, Professor in English and film studies at the State University of New York at Buffalo, Bev Zlozower in Los Angeles, and STUDIO publisher Dorothy Denny (plus some gracious moral support from Samuel Rubin, Editor of Classic Film Collector and Cinephile Marty Kearns), the new service society is now a reality.

In "real life," Neil has a somewhat unusual position: he is Executive Director of the International Cheerleading Foundation, the national society for college and high school spirit activ-

ities. Since he started the ICF in 1964 (his foundation is now affiliated with the National Collegiate Athletic Association), Neil has authored seven books and appeared on every major television network.

He has also brushed shoulders with quite a few film personalities. Working on production at the origination sites of the annual Jerry Lewis Labor Day Telethon and the Easter Seals Telethon, Neil estimates he has met more than 300 film and television stars.

"As an average film buff, I had what my fellow hobbyists call an 'eniv-able experience' in January of 1973," explains Neil. "I was attending a meeting at the Beverly Hilton Hotel the night all Hollywood turned out to honor Adolph Zukor on his 100th birthday. He was the co-founder of Paramount Studios and in the space of about one hour I saw scores of movie personalities!"

As an author and organization director, Neil brings association management experience to the new society. The Bijou Society will be headquartered in his hometown in suburban Kansas City (which, by the way, is the nation's film distribution capital).

Neil is a graduate of the University of Kansas School of Journalism. He and his wife, Debra, are expecting their first future movie star next winter!

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Doug Elmo Brooks of London asks, "Does anybody remember Antonio Moreno?"



HIGHEST HONOR—Right to left: Mr. George L. Bagnall, President of the Motion Picture & Television Fund presenting the Medallion of Honor to Dr. Jules Stein accompanied by Mrs. Stein. In addition to his many charitable activities for the film industry, Mr. Stein is internationally recognized for organizing the nation's resources for its first full scale attack on blinding diseases, the Jules Stein Eye Institute at UCLA.

Buster Crabbe looking for "nastier role."

Buster Crabbe, well-known for his roles as Tarzan, Buck Rogers, Flash Gordon and Captain Gallant, is once again, at age 67, in search of a movie role—"the nastier the part, the better," he says.

He still wants to continue working, doing a little TV work, lecturing at colleges and running his boy's camp in upstate New York, but says, "it's not like the old days, when I was always looking up."

Living in Prescott, Arizona, Crabbe, an Olympic swimming champion keeps himself in trim condition by swimming every day.

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FILM FESTIVALS

SINKING CREEK FILM CELEBRATION

The Sinking Creek Film Celebration provides a showcase for new, creative student and independent films, and acknowledges film artistry with cash awards, rentals, and a special commission. Its 5-day conference is designed to encourage appreciation of film history as well as contemporary film art and to generate filmmaking and film study through programs by noted film scholars and independent film artists. During the celebration, more than 15 hours of film from the competition were shown, and workshops in Film Criticism and Film Production will be offered under the direction of leading film educators. This year's celebration

was held at Vanderbilt University in Nashville TN June 4-8.

Judges for the celebration were - James Blue, Director Media Center, Rice University, Houston, TX; Barbara Fenhagen, Television Program Coordinator, Corporation for Public Broadcasting, Washington DC; Terry Kemper, Coordinator, Department of Film, Whitney Museum, New York. Sinking Creek Film Celebration, Box 3253 Davy Crockett Station, Greenville, TN 37743.

"FAMULOUS FOURTH" FILM FESTIVAL

A film festival especially coordinated to appeal to the nostalgic tastes of a wide cross-section of special and general interest audiences is planned for the Fourth of July week-end (July 3-6), to be held at the Holiday Inn West, 2900 Jackson Road, Ann Arbor, Michigan.

Emphasis will be on films and include the showing of Laurel and Hardy comedies, cartoons, westerns, serials, feature motion picture classics, and even student-made films by both high

school and college students. Silent films will have piano or organ accompaniment.

Over 100 tables will be available to dealers to sell comic books, movie memorabilia, films, projection equipment, magazines, radio premiums, and other material. Tables, eight feet in length, will cost \$20.00 each if purchased prior to May 15th and \$25.00 thereafter.

USA FILM FESTIVAL MULTIPLE SUCCESS

The Fifth Annual USA Film Festival drew to a close Sunday night after its most successful year ever. Record-breaking crowds packed the Bob Hope Theater in Dallas as every performance became a sell-out. The Festival's lineup of films was the most well-rounded to date. Seven theatrical features from major studios, two independent films, three feature length documentaries (all Academy Award nominees), one day devoted entirely to short films and seven retrospective films honoring the work of William Wyler represented a cross-section of the American film both now and in the past. Five films, "Rancho Deluxe," "Night Moves," "Hester Street," "Smile," and "The Yakuza," had their world premieres at the Festival. Filmmakers accompanied every film to Dallas and were onstage for audience question-and-answer sessions. Warren Beatty, Jack Lemmon, Jeff Bridges, Bruce Dern, Samantha Eggar, Arthur Penn, Mel Frank, Michael Ritchie, and Frank Perry were among the many filmmakers in attendance. Regional premieres included "Shampoo," "The Wild and The Brave," "Prisoner of Second Avenue," "Hearts and Minds," "The Challenge ... A Tribute to Modern Art," "A Boy and His Dog," and "The Hephaestus Plague."

"Hester Street" proved the "dark horse" of the Festival. The independent production about a Russian-Jew's immigration to New York at the turn of the century, was written and directed by Joan Silver. "The Challenge ... A Tribute to Modern Art" also drew much praise from the audiences with director, Herb Kline, getting more applause than Warren Beatty. Michael Ritchie's "Smile," a spoof on teenage beauty pageants, also proved a favorite of many.

M.P. Hall of Fame honorees

The Motion Picture Hall of Fame, opened in 1971, has announced seven new honored members: Mary Pickford, actress; Charles Chaplin, actor; D.W. Griffith, director; G.W. "Billy" Bitzer, cinematographer; Willis O'Brien, special effects and Max Steiner, music.

The Hall of Fame, a small museum and theater, is dedicated to the men and women who made motion pictures a true art form.

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More Bille De Wolfe Memorabilia Donated

Additions to funnyman Bille De Wolfe's personal collection of stage, screen and television memorabilia have been donated to the University of Southern California.

The Billy De Wolfe Collection, which traces the late actor's half-century career in show business, was established at USC last year by his sister-in-law, Mrs. Robert G. Jones of Worcester, Mass.

The recent additions donated by Mrs. Jones document Mr. DeWolfe's rise from theatre usher to vaudeville star, his many stage successes in the U.S. and abroad, and his 30 years as a comic talent in both film and television.

Included in the collection are programs, scripts, clippings and scrapbooks from his stage appearances in John Murray Anderson's "Almanac," the golden anniversary revival of "The Ziegfeld Follies," "How to Succeed in Business Without Really Trying," and "Irene," the smash Broadway hit Mr. De Wolfe rehearsed, but later withdrew from on advice of his physician.

His Hollywood movies are represented by stills and clippings from "Dixie" (1942), "Miss Susie Slagle" (1945), "Dear Ruth" (1947), "The Perils of Pauline" (1947), "Tea for Two" (1950), and "Lullaby of Broadway" (1951).

There are also scripts, stills and clippings from his CBS television appearances on "Good Morning World," "The Doris Day Show" and "The Queen and I."

Accounts of his European performances, scrapbooks and personal correspondence complete the Billy De Wolfe Collection which is housed in USC's Special Collections Department in Doheny Library. Δ

Jane Greer continued out with Rudy Vallee. I don't want you to see him again.' I told him I couldn't follow such an order and left."

The former night club singer usually played cool, intelligent roles in her early films. Her first picture was "Pan Americana," in 1945. Other films included "Sinbad the Sailor" ('46), "The Big Steal" ('48), "The Prisoner of Zenda" ('52), "Man of a Thousand Faces" ('58) and "Billie" ('65). Miss Greer also performed several TV roles.

How has filming changed over the years?

"Everything's so much quicker! They have fast film now that doesn't need big lights and reflectors. The setups don't take so long. I hadn't worked for such a time, I didn't realize how far things had advanced in the industry technically. I've had a great time in 'The Outfit.' "

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LETTERS



Dear Studio Magazine:

Your magazine is wonderful and continues to improve issue to issue.

My hats off to *Jeanne Crain*, for her courage in recently appearing in a mock-rape trial staged in Sacramento, to help women fight for their rights and reputation in a court of law. Under the new law defense attorneys are prevented from seeking past information on the sex life of the victim, unless they can prove she lied on the witness stand. A close friend of Miss Crain's had been raped a year ago, and during the demonstration, Jeanne had her very much in mind, playing her role with sincere and skillful emotions. With the help of actual Los Angeles attorneys, Jeanne enacted the violence and terror to a melodramatic peak, proving to the State Bar, the importance for the new rape laws for women. In my opinion, Jeanne Crain certainly deserves a vote of thanks from all her fans and friends.

Sincerely, Charles Finley.

P.S. Hopefully you have room for my letter and snapshot.

Hollywood Studio Magazine

Have just received the two back issues of HSM and am thoroughly delighted with them. I found another back issue on ALICE FAYE and, if you still have it in stock, I'd like to have 2 copies. Miss Faye's photo took up the whole cover and the article inside was titled, "Alice Faye ... Super Star Still Shines."

If the magazine is not available, would you send a copy of the August 1974 issue and one of November 1974.

I have enclosed a money order in the amount of \$8.75 to cover the cost of the magazines and a years subscription.

I would also ask a favor. Would there be some kind soul on the HSM staff willing enough to look through some back issues for articles/photos on Miss Faye? *HSM is better than most film magazines* and, unfortunately, not available in my area. Since I'm always looking for material on Alice, it's a new gold mine.

Sincerely yours, MaryAnn Cwill
Kingston, N.Y.

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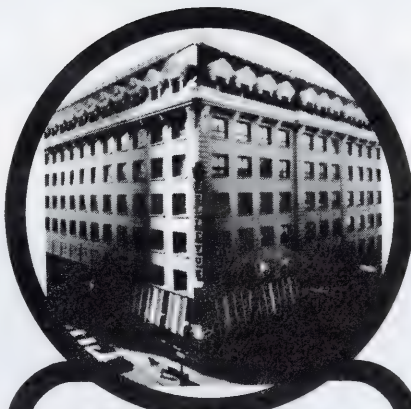
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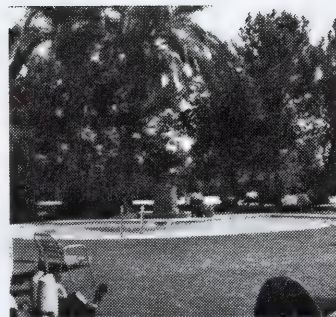


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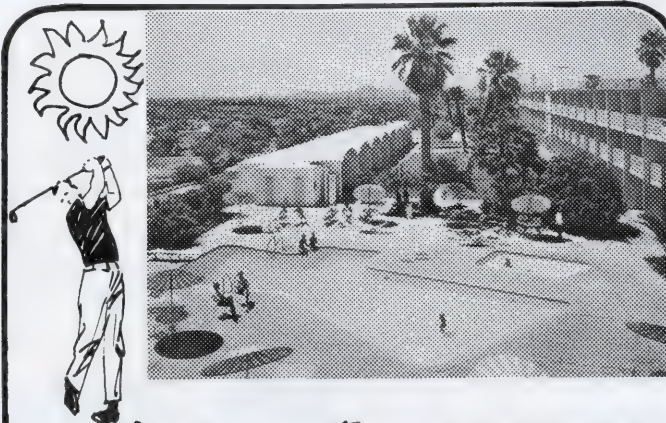
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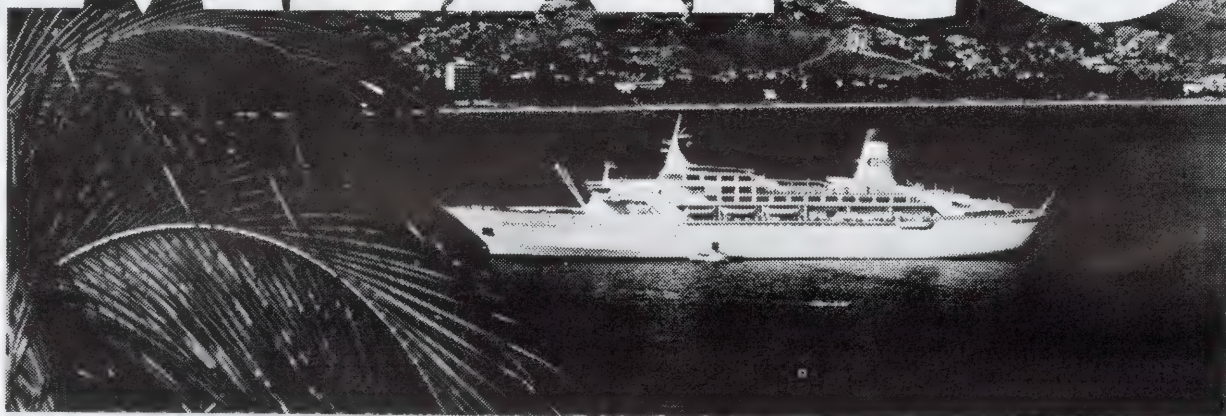
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Ours is not the only way to build a car.
But it's the only way to build a Jaguar.



There are very few people today who care about doing a thing as well as it can be done. Among those few who care are the people who build Jaguars.

The results of this caring are evident in our Jaguar XJ6L and our XJ12L*, motorcars with a level of luxury and high performance characteristics that make them stand out from other luxury sedans.

For just one example, the facia on every Jaguar XJ sedan is carved from one piece of burled Belgian walnut. The grain is matched by hand and the wood is finished by hand, as are the prime British hides that cover Jaguar's orthopedically designed seats.

But the interior refinements of the Jaguar XJs are only a preliminary to driving them.

No full-sized luxury car handles quite like a Jaguar XJ sedan. The feel is solid and very comfortable, yet the response is quick and precise like a sports car because the handling characteristics of the XJs are derived from Jaguar's extensive and heroic racing experience. Standard equipment includes independent suspension and power disc brakes on all four wheels and the precision of rack and pinion steering.

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The XJ6L engine is a refinement of the overhead-cam Six that made history at LeMans.

And every Jaguar is individually road-tested over no less than 14 miles of Coventry roads.

Yes, there are other ways to build cars. But they wouldn't be Jaguars. We invite you to drive these uncommon luxury cars.

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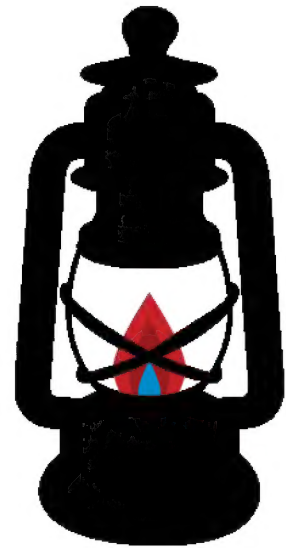
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